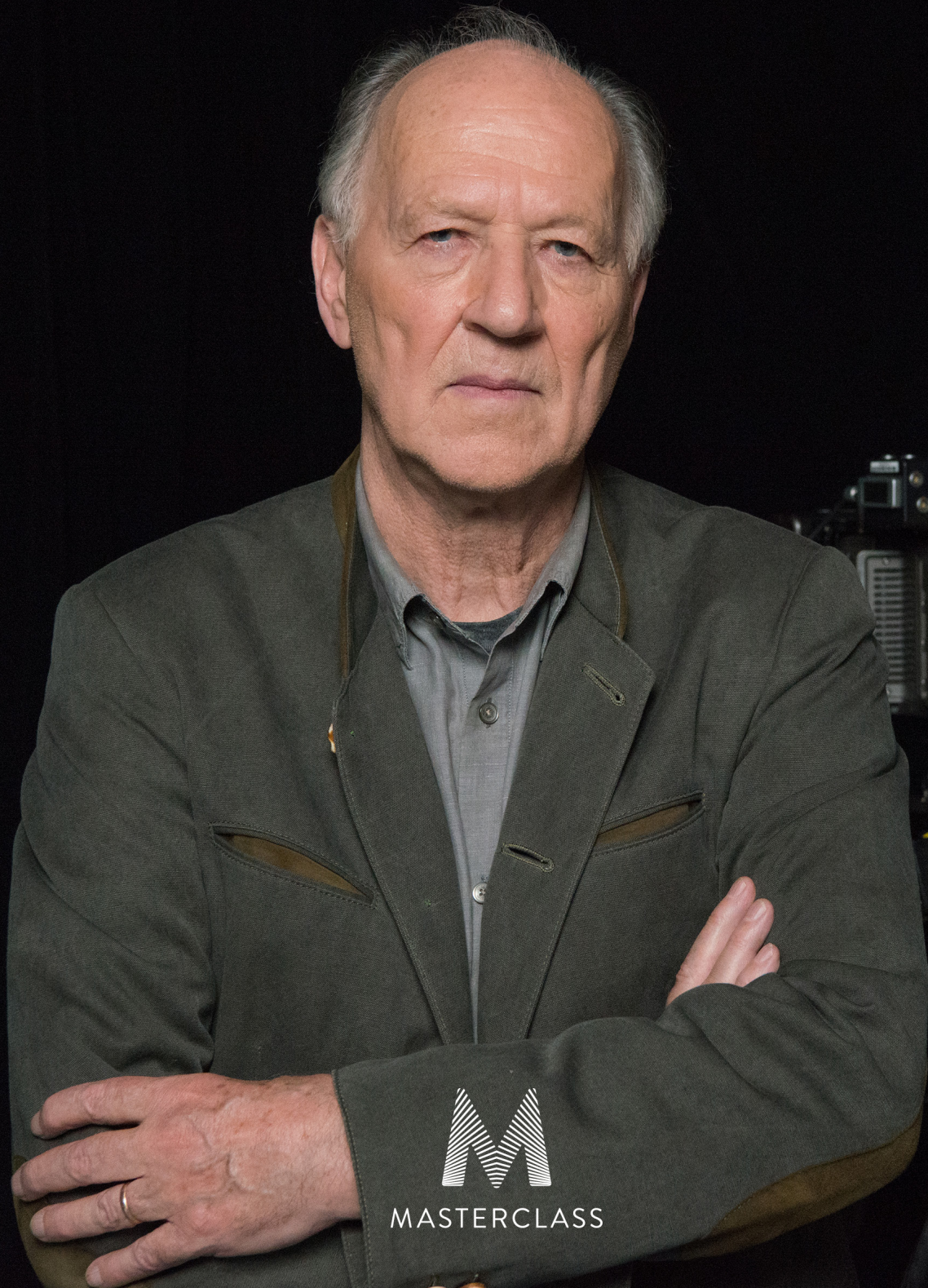


# WERNER HERZOG TEACHES FILMMAKING

CLASS WORKBOOK



MASTERCLASS



“

Ultimately, my own goal is to be a good soldier of cinema...if I can inspire one or two of you out there to become a good soldier, then I have done everything I should do here. —*Werner Herzog*

”

## A FEW FACTS ABOUT WERNER HERZOG

- Werner Herzog Stipetić was born in 1942 in Munich, Germany
- Herzog didn't watch his first film until he was 11 years old
- His first feature film, *Signs of Life*, debuted in 1968
- He won the best director award for *Fitzcarraldo* at the 1982 Cannes Film Festival
- Herzog has made over 70 films, and has won over 50 awards for his film work
- He was named one of Time Magazine's 100 most influential people on the planet in 2009

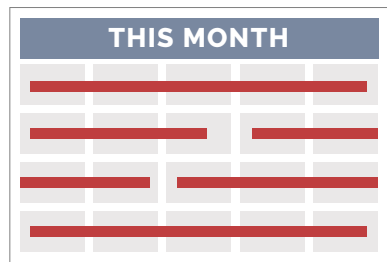
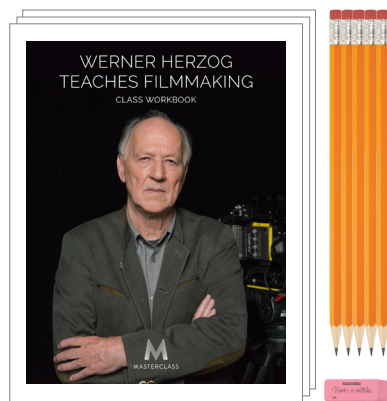


## HOW TO USE THIS CLASS

Before you dive in, we have a few recommendations for getting the most out of your experience.

## THINGS YOU MIGHT NEED

To enjoy this class you only need your computer and a desire to learn. However, here are a few other items we think will have enhance your learning experience:

**A**

### CLASS WORKBOOK

A printable PDF filled with lesson recaps and assignments. *Please note:* these assignments are not for the faint of heart. Herzog believes you must be willing to go above and beyond in your fortitude and effort to experience the world to become a great filmmaker, and the assignments reflect this mindset.

**B**

### SUGGESTED VIEWING SCHEDULE

Herzog explains his filmmaking style to you in 26 lessons. It's tempting to finish all of the lessons in one sitting. We'd like to recommend our suggested viewing schedule, which you'll find on page 5 of this Class Workbook.

**C**

### WERNER HERZOG'S FILMS

Herzog has made over 70 films, a few of which are mentioned repeatedly in class: *Signs of Life* (1968), *Aguirre, the Wrath of God* (1972), *Heart of Glass* (1976), *Fitzcarraldo* (1982), *Little Dieter Needs to Fly* (1997), *The White Diamond* (2004), *Grizzly Man* (2005).

**D**

### A RECORDING DEVICE

Many of the assignments require creating short films or clips based off the principles you will learn from Werner Herzog. A smart phone or DSLR camera will do just fine.

## THINGS YOU WILL SEE

Here are a few general tips for navigating your way around the class site:



### LESSON VIDEOS

Watch and listen to Herzog explain the nuts and bolts of his process, one lesson at a time.



### INTERACTIVE ASSIGNMENTS

Take advantage of the innovative tools and interactive assignments we've created to enhance your education.



### LESSON DISCUSSIONS

Share your works in progress and ask your peers for help and support if you've hit a roadblock.



### OFFICE HOURS

Submit and watch video and text questions for Herzog from the MasterClass community.



### COMMUNITY

Continue connecting with your MasterClass peers with our community features.



### QUESTIONS & FEEDBACK

We want to hear from you!  
Email [support@masterclass.com](mailto:support@masterclass.com)

## CLASS OUTLINE

Here is a seven week suggested viewing schedule.

### WEEK 1

## 01 INTRODUCTION

### 02 TEACH YOURSELF STORYTELLING: WATCH FILMS

- ▶ Watch and Learn
- ▶ Learn How to Open a Film from Kazan
- ▶ Learn the Universal Rules of Filmmaking

### 03 TEACH YOURSELF STORYTELLING: READ

- ▶ Learning Editing From Icelandic Poetry
- ▶ Mandatory Reading For Filmmakers
- ▶ Learning From *The Peregrine*: Become Your Subject
- ▶ Help from Virgil

## 04 WRITING A SCRIPT

- ▶ Psych Yourself Up to Write
- ▶ Use the Screenplay to Set the Tone
- ▶ Be Ready to Throw it Out On Set
- ▶ Write With Urgency

## 05 FINANCING FIRST FILMS

- ▶ Become Your Own Producer
- ▶ Make the Budget Your Responsibility
- ▶ Learn What Things Cost
- ▶ Reduce Your Crew Size
- ▶ Money Lost, Film Gained

### WEEK 2

## 06 NEGOTIATION SKILLS

- ▶ Do It Yourself
- ▶ Know What You Are Getting Yourself Into
- ▶ Keep It Urgent
- ▶ Negotiate with Conviction

## 07 LOCATIONS

- ▶ Quality Scouting Leads to Quality Footage
- ▶ Consider Logistics
- ▶ Adapt to the Location
- ▶ Shooting With or Without Permits
- ▶ There's No Substitute for the Real Thing
- ▶ The Final Rule: Get Away With Film

## 08 LEADING THE PLATOON

- ▶ How to Inspire Your Crew
- ▶ Maintain Formality
- ▶ Do the Doable
- ▶ Be the Guinea Pig
- ▶ Make Catastrophes Part of Your Story
- ▶ Deal With the Unexpected

### WEEK 3

## 09 SET RULES

- ▶ No Director's Chair, No Trailer
- ▶ No Video Village
- ▶ Keep the Crew Small
- ▶ Do the Slate and Last Looks Yourself
- ▶ Defend Your Actors' Eyelines
- ▶ Keep Phones and Walkies at a Distance
- ▶ Always Start Shooting 90 Minutes After Call

## 10 CAMERA: SHOOTING STRATEGY

- ▶ Feature Cinematography
  - ▶ Come Unprepared
  - ▶ Avoid Too Much Coverage
  - ▶ Shoot in a Single Shot to Save Time
- ▶ Documentary Cinematography
  - ▶ Set Up Quickly and Shoot
  - ▶ Don't Leave Camera Decisions to Post
  - ▶ Collect the Remarkable, Not Garbage

## 11 CAMERA: CINEMATOGRAPHY

- ▶ It's Not the Gear, It's You
- ▶ Operate With Your Whole Body
- ▶ What Makes a Great Cinematographer
- ▶ Setting a Visual Mood
- ▶ Favor Momentum Over Style

## WEEK 4

### 12 CAMERA: TECHNIQUES

- ▶ Spatial Orientation for Your Audience
- ▶ The Kinski Spiral
- ▶ The Nazarín Walk
- ▶ Disorient Your Audience
- ▶ Iguanas

### 13 WORKING WITH ACTORS: CREATING THE CHARACTER

- ▶ Cast the Right Actors
- ▶ Risk Everything for the Right One
- ▶ What's Onscreen is All That Matters
- ▶ Use Physicality: Nicolas Cage in *Bad Lieutenant*
- ▶ Use Wardrobe and Props: Kinski in *Aguirre, the Wrath of God*
- ▶ Find the Character's Voice
- ▶ Finding a Character's Voice: Kaspar in *The Enigma of Kaspar Hauser*
- ▶ Finding a Character's Voice: Perucho in *Aguirre*

### 14 WORKING WITH ACTORS: ON-SET

- ▶ Don't Over-Rehearse
- ▶ Keep Them On Their Marks
- ▶ Simple Directions Work Better
- ▶ Know How to Control Your Actors
- ▶ Hypnotizing Actors: *Heart of Glass*
- ▶ Let Your Actors Loose

## WEEK 5

### 15 SOUND

- ▶ Learn the Basics
- ▶ Understand Sound Problems
- ▶ Blend and Distort Sounds for Stylization
- ▶ Listen for the Remarkable

### 16 MUSIC

- ▶ Find the Mood
- ▶ Communicate What You Want
- ▶ Music Placement

### 17 EDITING

- ▶ Sensitize Your Audience
- ▶ Watch Less, Remember More
- ▶ Be Ruthless With Your Footage
- ▶ There is No Universal Audience
- ▶ Get the Right Feedback
- ▶ Use the Footage You Can't Ignore

### 18 INVADED BY IMAGES PT. 1

- ▶ Valley of 10,000 Windmills
- ▶ When a Story Inspires You, Grab It
- ▶ Keep Open to the Unplanned

### 19 INVADED BY IMAGES PT. 2

- ▶ Let Ideas Combine in Unexpected Ways
- ▶ Gather Ideas and Give Them Time

## WEEK 6

### 20 DOCUMENTARY: MAKING THE CONVERSATION

- ▶ It's Not an Interview, It's a Conversation
- ▶ Strategies of Conversation
- ▶ Knowing the Heart of Men
- ▶ Make your Subjects Human

### 21 DOCUMENTARY: ELICITING DIFFICULT STORIES

- ▶ Manage Your Emotions
- ▶ Get to the Heart of the Story
- ▶ Shape the Story: Get the Essentials

### 22 DOCUMENTARY: DEALING WITH HUMAN BEINGS

- ▶ Respect Ethical Boundaries
- ▶ Get to the Heart of the Person Quickly
- ▶ Your Subjects are Human Beings

### 23 DOCUMENTARY: TRUTH IN NONFICTION

- ▶ Don't Be Too Pedantic
- ▶ Illuminate Your Audience
- ▶ Script Moments When Needed
- ▶ Give Audiences the Deeper Truth



## WEEK 7

### 24 CAREER STRATEGY

- ▶ Be Your Own Film School
- ▶ Take Initiative
- ▶ Prepare for Rejection
- ▶ Begin With Festivals & Move On
- ▶ Find Your Own Platform

### 25 LIFE AS A FILMMAKER

- ▶ Think Long Term
- ▶ Make What You Want and Ignore the Rest
- ▶ Keep Your Curiosity Awake
- ▶ Experience the Essential Moments
- ▶ You are Alone and All You Have are Your Dreams

### 26 POSTSCRIPT

“

Do not try to walk all the trodden paths that have been established...just capture the moment. —*Werner Herzog*

”



## SUBCHAPTERS

- ▶ Watch and Learn
- ▶ Learn How to Open a Film from Kazan
- ▶ Learn the Universal Rules of Filmmaking

## NOTES

- ▶ Herzog says watching foreign films was instrumental to his own filmmaking education, particularly because he realized the same principles of storytelling applied no matter which country a movie was filmed in.
- ▼ Dig deeper into the history of film in countries that have a substantial film culture: Iran, the silent era in Germany, cinema novo in Brazil, neorealism in Italy. What common themes do you see in each of these films and film cultures?



“

## CHAPTER RECAP

Herzog says reading has been one of the most critical elements to his success as a filmmaker. By reading, you can learn to develop a sense of storytelling, expand your knowledge base, and move beyond being just a “mediocre” filmmaker. Reading teaches you a different way to see and experience the world - this sharpened viewpoint will inform your storytelling and filmmaking for the better.

## TAKE IT FURTHER

- ▶ Herzog emphasizes that the best directors are the ones who read voraciously, like Errol Morris, Terrence Malick, Francis Ford Coppola and Joshua Oppenheimer. Take a look at [this profile](#) on Malick in Vulture to see how Malick incorporates his deep knowledge of literature on set:
  - ▼ "In fact, Malick will use existing works of art and literature as touch-points with virtually all of his cast and crew. 'It enables them to have a common vernacular on set that's not about technique, but emotion — a shared memory,' (Nicolas) Gonda says. For example, for producers, the director often referenced paintings. With camera operator Widmer, who is also an accomplished musician, the references were often musical. With his editing team, Malick often passed out books such as Flaubert's *Madame Bovary* and Walker Percy's *The Moviegoer*."
- ▶ Herzog shares how influential [The Poetic Edda](#) was to his development as a filmmaker, particularly in learning how to condense, abbreviate and tell a story in shorthand. The book opens with the *Völuspá* - here's a taste of the opening lines: (A full translation is available on [Voluspa.org](#)):

## SUBCHAPTERS


- ▶ Learning Editing From Icelandic Poetry
- ▶ Mandatory Reading For Filmmakers
- ▶ Learning From *The Peregrine*: Become Your Subject
- ▶ Help from Virgil

## NOTES

[illegible]

## NOTES

**THE PEREGRINE**  
J. A. BAKER  
—  
INTRODUCTION BY  
ROBERT MACFARLANE



Copyrighted Material

“

I read and read and read and I get into this fury of language, and it's ...the highest caliber of language. And I know when I start to write, I'm not gonna step down below this. —*Werner Herzog*

“

## CHAPTER RECAP

Herzog challenges the traditional three-act structure taught in film schools and says it leads to mediocre and predictable films. Herzog emphasizes writing with a sense of urgency. Not necessarily at great speed or with time constraints, but with a focus on dedicating time to recording the thoughts and pictures as they arrive in your mind. Don't dwell. Write!

Werner's writing is very disciplined, to the point where he tries to never erase a single word once he writes it down. Use this type of urgency and precision to increase the quality of your own writing.

## TAKE IT FURTHER

- Herzog talks about “psyching” himself up with poetry and music before he writes. He cites the works of Virgil, a Roman poet, as an example that leads to his highest caliber of writing. You can read a translation of one of Virgil's pieces, *The Georgics*, online [here](#). Here's a sampling:

*What makes the cornfield smile; beneath what star  
Maecenas, it is meet to turn the sod  
Or marry elm with vine; how tend the steer;  
What pains for cattle-keeping, or what proof  
Of patient trial serves for thrifty bees;-  
Such are my themes.*

## ASSIGNMENT

- ▶ Set a timer, and listen to Beethoven, Wagner or Schumann for two hours. In those two hours, write by hand a fully finished scene, with the caveat that you cannot delete a single word that you put down. Be inspired by the music, and discipline yourself to write to completion with precision.

## SUBCHAPTERS

- ▶ Psych Yourself Up to Write
- ▶ Use the Screenplay to Set the Tone
- ▶ Be Ready to Throw it out on Set
- ▶ Write with Urgency

## NOTES

[illegible]



—Werner Herzog

Herzog emphasizes that large budgets and crews are not needed to make a film. Particularly today with smaller, inexpensive cameras and at-home editing programs, it is becoming easier and easier to be self-reliant and self-financing. Be well-versed in your own budgets, keep crew sizes at a minimum, and most of all, do not complain. There are no more excuses to not make your film. So what are you waiting for?

- ▶ Herzog references Robert Rodriguez and his ability to film *El Mariachi* (1992) on just \$7,000. Take a look at Rodriguez's book, "[Rebel Without A Crew](#)" to learn the details of how he made *El Mariachi* on a shoestring budget. Here is a [video interview](#) with Rodriguez where he also explains how he pulled off the feat.
- ▶ Watch the *El Mariachi* (1992) special edition DVD (released in 2003), with the director commentary turned on. You'll gain a wealth of knowledge from listening to Robert Rodriguez dissect his own work.
- ▶ Additionally, there are several online resources by filmmakers discussing how they made their feature films for under \$10,000. Here are a few:
  - ▼ [IndieWire](#): "How I Made a Feature Film for Under \$10,000 With a Crew of Two"
  - ▼ [No Film School](#): "How to Shoot a Feature Film for \$9,000"
  - ▼ [Raindance](#): "How to Make a Quality Feature Film for \$10,000"

- ▶ Become Your Own Producer
- ▶ Make the Budget Your Responsibility
- ▶ Learn What Things Cost
- ▶ Reduce Your Crew Size
- ▶ Money Lost, Film Gained

[illegible]

## 05 FINANCING FIRST FILMS

## ASSIGNMENT

- ▶ Make a film using only your smartphone in under 10 hours. Two actors, one location, three minutes maximum. The story: One character is trying to get something from the other, and by the end of the film, she or he obtains it. Include one chase sequence. Upload the film to the Rate & Review tool to share with your classmates.
- ▼ After you finish editing the film, write a diary reflection on what you learned. What was the most challenging aspect of the experience? Casting? Finding a location? Camera angles? Editing? If you had to do it again, what would you do differently?

## NOTES

When you're negotiating a budget with financiers or production companies, you really have to know what you are doing... you have to understand legal terms. You have to know what you are getting into. —*Werner Herzog*

- ▶ Learn about the differences between attorneys, agents and managers [here](#).
- ▶ *Lawyers for the Creative Arts* have also created a [short document](#) to familiarize yourself with common legal concepts and terms that you will most likely come across as a filmmaker.
- ▶ Additionally, there are several resources available that cover most frequently discussed legal issues for filmmakers. Here's a sampling:
  - ▼ [Clearance & Copyright, 4th Edition: Everything You Need to Know for Film and Television](#) - Michael C. Donaldson & Lisa A. Callif
  - ▼ [The American Bar Association's Legal Guide to Independent Filmmaking](#) - Michael C. Donaldson & Lisa A. Califf
  - ▼ [The Pocket Lawyer for Filmmakers: A Legal Toolkit for Independent Producers Paperback](#) - Thomas A. Crowell

- ▶ Do It Yourself
- ▶ Know What You are Getting Yourself Into
- ▶ Keep It Urgent
- ▶ Negotiate with Conviction



## NOTES



## NOTES

- Werner once made a 3-week journey by foot from Munich to Paris in the winter of 1974 to visit a dying friend. It's time for your own journey. Try to travel a significant distance by foot sometime in your life for an essential reason. Keep a diary or journal of all that you witness and feel.



“

- ▼ Werner Herzog - A Guide for the Perplexed - Paul Cronin

- ▶ How to Inspire Your Crew
- ▶ Maintain Formality
- ▶ Do the Doable
- ▶ Be the Guinea Pig
- ▶ Make Catastrophes Part of Your Story
- ▶ Deal With the Unexpected

## NOTES

Herzog emphasizes a minimalistic attitude towards his sets that keeps the focus on the film work. By cutting out the ego-driven accessories on a film set, Herzog remains focused on the task at hand: creating a great film.

► Herzog lauds director Christopher Nolan on his similar use of a single camera and no storyboards during filming. Learn more about Christopher Nolan's directing techniques and the culture of his sets in this *Director's Guild of America* interview [here](#). Here's an excerpt:

- ## ASSIGNMENT

- It's rare that you get a chance to see your favorite directors at work. Take advantage of watching Herzog practice what he's teaching you, in the classic Les Blank documentary *Burden of Dreams* (1982), which documents the making of *Fitzcarraldo*. You can view the movie online [here](#).

- ▶ No Director's Chair, No Trailer
- ▶ No Video Village
- ▶ Keep the Crew Small
- ▶ Do the Slate and Last Looks Yourself
- ▶ Defend Your Actors' Eyelines
- ▶ Keep Phones and Walkies at a Distance
- ▶ Always Start Shooting 90 minutes After Call

[illegible]

“

I do not want to speak to amateurs who keep rolling rolling and don't even look through the viewfinder...I see that as a waste of energy. It's a waste of material and time. Be very very precise and be focused. —Werner Herzog

”

## CHAPTER RECAP

Herzog also emphasizes a minimalist strategy when it comes to shooting: no coverage, no shot lists or storyboards, making decisions in real-time and not in post-production, and attempting to shoot things in a single shot. With the advent of digital technology, it's easy to accumulate hours of footage mindlessly without considering every aspect of constructing a shot. If you had to shoot every single shot in a film only once, how would this influence your preparation process? Does your mindset change knowing you can't retake a shot multiple times?

## ASSIGNMENT

- ▶ One way to break yourself from over-filming is to remember how precious analog film is to work with. Create your own pinhole camera with a budget of \$10 (you can read instructions to make one [here](#)). Take one portrait photo and one landscape photo.
- ▶ In a notebook, write down your thought process as you're preparing to take each shot. Knowing that you only had one chance at the shot, what things did you consider when you were selecting your subject, lighting, location and time of day to shoot it? How can you apply these principles to filmmaking?

## SUBCHAPTERS

- ▶ Feature Cinematography
  - ▼ Come Unprepared
  - ▼ Avoid Too Much Coverage
  - ▼ Shoot in a Single Shot to Save Time
- ▶ Documentary Cinematography
  - ▼ Set Up Quickly and Shoot
  - ▼ Don't Leave Camera Decisions to Post
  - ▼ Collect the Remarkable, Not Garbage

## NOTES

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All my films have very clear aesthetics. —Werner Herzog

- ▶ Herzog praises filmmaker Jean Rouch for his work in *La Maîtres Fous* (1955). Rouch shot the film in Ghana on a Beaulieu camera, which only allowed shots that last several seconds. Watch a clip from the documentary [here](#). Learn more about Rouch's work in ethnographic cinema by reading [The Adventure of the Real: Jean Rouch and the Craft of Ethnographic Cinema](#).
- ▶ Read [this interview](#) with Peter Zeitlinger, a cinematographer that Herzog has worked with frequently, where Zeitlinger discusses his experiences working on Herzog's films.
- ▶ Herzog describes how he would study medieval paintings with his cinematographer, Jörg Schmidt-Reitwein, to come to a consensus on what look needed to be achieved in *Nosferatu the Vampyre* (1979). Take a look at the work of Georges de La Tour [here](#) and compare the tones, textures and mood of his paintings with the final product in the film.

- ▶ It's Not the Gear, It's You
- ▶ Operate With Your Whole Body
- ▶ What Makes a Great Cinematographer
- ▶ Setting a Visual Mood
- ▶ Favor Momentum Over Style

[illegible]



## 11 CAMERA: CINEMATOGRAPHY

WERNER HERZOG TEACHES FILMMAKING 22

## ASSIGNMENT

- ▶ To effectively work with a cinematographer, you need to communicate and articulate a clear vision around framing, lighting and other details to him/her. Make sure to use common reference points, pieces of art or mood boards that you may supply.
- ▶ Find a friend, or a fellow classmate from the MasterClass community, and complete the following assignment to test out how well you can potentially communicate your vision with a cinematographer.
  - ▼ Film a 1 minute take that has specific and conscious decisions made by you in terms of lighting, location, angles, framing, etc.
  - ▼ Write down your instructions for your partner to film the exact same take in the same setting. You can use additional references to paintings, works of arts, scenes from existing movies, etc.
  - ▼ Compare the two filmed shots with your partner. How close was your take to your friend's take? What were the differences? What points did you not communicate clearly to replicate your take in your written instructions?

## NOTES



## 12 CAMERA: TECHNIQUES

## ASSIGNMENT

- Stage a dialogue scene with two friends in a large, open space. With chalk, draw a large circle where they will stand. Divide the circle into six pie pieces. Film your subjects with your camera placed on the perimeter of the circle. Film it six times, once from each dividing line. Bring your footage into your editing program and try to cut the dialogue scene using all six angles. How do certain cuts make you feel? Make note of how your own eyes behave. Upload to the Rate and Review tool to receive feedback from your classmates.

## NOTES

“

{Regarding casting}... It doesn't matter whether your leading character is the absolute pestilence like Kinski, or if somebody's illiterate, or somebody has spent time in jail, or somebody in front of your camera who has been sent as the girlfriend of your producer. It does not matter. —*Werner Herzog*

”

## CHAPTER RECAP

Casting is everything, Herzog says. The success of your film rides on whether you've found the right actor to carry your story. Therefore, you must risk everything to find the right actor for the part. All that matters at the end, Herzog says, is what you end up with on the screen. Work through the emotional drama and egos, utilize props and wardrobe, and find the voice of the character to create stellar performances.

## TAKE IT FURTHER

- ▶ Herzog praises his experiences working with Claudia Cardinale, Christian Bale, Nicholas Cage, Nicole Kidman and Klaus Kinski in his films, and many of those actors praise Herzog's approach to filmmaking in return. Watch [this clip](#) of an interview where Herzog describes in more detail his experiences working with Nicholas Cage in the movie *Bad Lieutenant: Port of Call New Orleans* (2009).
- ▶ Finally, [watch this interview](#) with Herzog, filmed in the 1970s, on Herzog's infamous relationship with Kinski.

## SUBCHAPTERS

- ▶ Cast the Right Actors
- ▶ Risk Everything for the Right One
- ▶ What's On Screen is all that Matters
- ▶ Use Physicality: Nicolas Cage in *Bad Lieutenant*
- ▶ Use Wardrobe and Props: Kinski in *Aguirre, the Wrath of God*
- ▶ Find the Character's Voice
- ▶ Finding a Character's Voice: Kaspar in *The Enigma of Kaspar Hauser*
- ▶ Finding a Character's Voice: Perucho in *Aguirre*

## NOTES

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- ▶ Spend a night in the forest, as Herzog prescribes. Stay from dusk until dawn, and listen for sounds and record moments that you feel inspired by.
- ▼ Reach out to a local audio engineer or a friend who records music, sound effects, and/or other audio for films. Ask them for an audio recording device recommendation. This benefits you two fold: You'll likely find a recording device and microphone that will suit your needs, but you'll also get to know another talented and passionate individual in your industry. The art of sound is a world you should be very familiar with. Let them share their craft with you.
- ▶ Why did you choose to record a certain sound? What feeling did it evoke in you? How could you have enhanced the recording of the sound if you were to do the exercise again? How do you imagine using this particular recording of a sound in your films? What is a composition that you think would enhance these natural recordings?

## SUBCHAPTERS

- ▶ Music
  - ▼ Find the Mood
  - ▼ Communicate What You Want
  - ▼ Music Placement

## NOTES

[illegible]

What does the material tell you? What does it have to offer? And all of a sudden you discover elements in the footage that you would never have discovered if you had had a very strong will to enforce upon the footage. —*Werner Herzog*

“

- Read Werner Herzog's book *Of Walking In Ice*, translated into English and reissued by the University of Minnesota Press in 2015. *Of Walking In Ice* is Herzog's own account of his 3-week journey by foot from Munich to Paris in 1974 to reach his dying friend and film critic Lotte Eisner.

- ▶ Valley of 10,000 Windmills
- ▶ When a Story Inspires You, Grab It
- ▶ Keep Open to the Unplanned
- ▶ Let Ideas Combine in Unexpected Ways
- ▶ Gather Ideas and Give Them Time

## NOTES

[illegible]

“

Many of my documentaries, in fact, are  
*feature* films in disguise. —Werner Herzog

”

## CHAPTER RECAP

When it comes to documentary interviewing, Herzog says “you have to crack a human being open.” Get to the heart of your subject - what makes them tick? What do they care about? How can you identify with them, even if they exist in a world completely different from yours? Learn to deal with your emotions while managing your subject to get what you need on film.

## TAKE IT FURTHER

- ▶ Learn more about the subjects of Herzog's various documentaries, including Dieter Dengler's escape from a Laotian POW camp [here](#), the prisoners featured in *Into the Abyss* (2011) [here](#), and Juliane Koepcke's survival of a plane crash in the Peruvian jungle [here](#).
- ▶ Learn more about the style of integrating both documentary filmmaking and narrative filmmaking with [this piece](#) from the *International Documentary Association*.
- ▶ Dive deeper into the ethics of documentary filmmaking, and where “bending the truth” can sometimes cross a line. Read [this piece](#) in Point of View Magazine on cautionary tales in documentary filmmaking, and [watch this lecture](#) by filmmaker Gordon Quinn at the Chicago Humanities Festival on the ethics of documentary filmmaking.
- ▶ Watch Errol Morris's documentary, *The Thin Blue Line* (1988). A longtime friend of Werner, Morris has helped define and popularize the documentary film genre.

## SUBCHAPTERS

- ▶ Making The Conversation
  - ▼ It's Not an Interview, It's a Conversation
  - ▼ Strategies of Conversation
  - ▼ Knowing the Heart of Men
  - ▼ Make your Subjects Human
- ▶ Eliciting Difficult Stories
  - ▼ Manage Your Emotions
  - ▼ Get to the Heart of the Story
  - ▼ Shape the Story: Get the Essentials

## NOTES

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## ASSIGNMENT

- ▶ Like Herzog did, arrange an interview with a prison inmate in your hometown. Go through the process of securing the film permit and releases, and begin the interview with the inmate with no notes or questions prepared ahead of time. How do you choose to maintain the flow of conversation? How do you extract the information you want without it seeming obvious? Be a professional. Edit together your interview, and upload to 'Rate and Review' to receive feedback from your classmates.

## SUBCHAPTERS

- ▶ Dealing With Human Beings
  - ▼ Respect Ethical Boundaries
  - ▼ Get to the Heart of the Person Quickly
  - ▼ Your Subjects are Human Beings
- ▶ Truth in Nonfiction
  - ▼ Don't Be Too Pedantic
  - ▼ Illuminate Your Audience
  - ▼ Script Moments When Needed
  - ▼ Give Audiences the Deeper Truth

## NOTES

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v1.0

## NOTES

- Start your own production company. Register a business license and name, start a website, sign legal agreements, and source filmmakers and other creators to build content. Where will you distribute the content? What platforms?

I'm a disciplined worker. I'm a storyteller.  
I'm a filmmaker, and that's that. —*Werner Herzog*

It is only the pilgrims who in the travails of their earthly voyage  
do not lose their way... —Werner Herzog (*Pilgrimage*, 2001)

You've finished your MasterClass with Werner Herzog! Congratulations! We hope you feel inspired to set out and make your own film. We want to make sure that your experience with Werner Herzog and your peers doesn't end when you finish watching the video chapters. Here are a few ways to stay in touch:

- Join the Werner Herzog MasterClass [Facebook Group](#) and connect with your peers
- Contribute to the lesson discussions after each video lesson and read what others have to say
- Upload your relevant assignments to 'Rate and Review' for peer feedback
- Submit an Office Hour question to Werner Herzog

- *Aguirre, the Wrath of God* (1972)
- *Bad Lieutenant: Port of Call New Orleans* (2009)
- *Bells From the Deep* (1993)
- *Burden of Dreams* (©1982 Les Blank with Maureen Gosling  
[[www.lesblank.com](http://www.lesblank.com)])
- *Cave of Forgotten Dreams* (2010)
- *Cobra Verde* (1987)
- *Echoes From a Sombre Empire* (1990)
- *Encounters at the End of the World* (2007)
- *Even Dwarfs Started Small* (1970)
- *Fitzcarraldo* (1982)
- *Grizzly Man* (2005)
- *Heart of Glass* (1976)
- *Into the Abyss* (2011)
- *La Maitres Fous* (1955)



- *Land of Silence and Darkness* (1971)
- *Le Deuxième Souffle* (1966)
- *Lessons of Darkness* (1992)
- *Little Dieter Needs to Fly* (1997)
- *Nosferatu the Vampyre* (1979)
- *Pilgrimage* (2001)
- *Signs of Life* (1968)
- *Stroszek* (1977)
- *The Enigma of Kaspar Hauser* (1974)
- *The White Diamond* (2004)
- *The Wild Blue Yonder* (2005)
- *Viva Zapata!* (1952)

## MUSIC USED IN THIS CLASS

- Song Title: "Urgency" | Artist Credit: William Ryan Fritch

## NOTES

[illegible]